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Approved For Release 2007/08/07 : CIA-RDP96-00788R000900730001-3
ORCON/NOFORN

INSCOM

GRILL FLAME

PROJECT

SESSION REPORT

CLASSIFIED BY: Director, DIA
~~REVIEW ON: 30 Jun 99~~
EXTENDED BY: Director, DIA
REASON: 2-301-C (3) (6)

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION XLV

1. (S) This report provides documentation of a remote viewing session conducted for training purposes to enhance a remote viewer's demonstrated ability.
2. (S) The remote viewer's impressions during the session showed little correlation with the selected target. However, the viewer received very good impressions of an area located immediately adjacent to the selected target. The viewer was slightly perturbed when informed, at the last minute, that the on-target time had been changed. Once into the session the viewer became quite relaxed and the descriptions of his images were very clear. Unfortunately, due to a malfunction in the tape recorder, the transcript is sometimes sketchy and incomplete.
3. (S) The protocol used for this session is detailed in the document, Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
4. (S) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the viewer reference his impressions of the target site. At TAB B are photographs of the target site (the area immediately adjacent to the selected target).

TRANSCRIPT

REMOTE VIEWING (RV) SESSION XLVI

TIME #28: This will be a remote viewing session. (Edited for security.) We have an on-target time of 1630 hours. The target in this case will be #100.

PAUSE

-30 #14: Do you want to run by that again?

#36: I guess an old book. A very old leather covered and its hand cut pages. Tan. . age color. I opened it up and it had illuminated manuscript.

#14: Okay. Can you identify any of the writing or make it out.

#36: Very fancy lettering. Blue with all kinds (not audible). . . Blue. I had the feeling. . the first one was "R". Big, great big letters (not audible).

#14: Okay. Why don't you . . step. . is this in a room?

#36: Oh yeah. It was in a room where I walked through the archway.

#14: In other words it would have been adjacent to the big vaulted. . .

#36: Yes.

#14: Okay, let's

#36: Actually, I think I looked to my right. I keep seeing books here and there. Every once in a while I'd see one close up.

#14: Just see if you can find (not audible).

#36: Read the target. I sure would like to have that one. The book's about two inches thick and must be at least 10 by 12 or 13. Leather, gold, gold,

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gold lettering of what's left of it. (Not audible). . .

#14: Okay, can you make out what the letter is?

PAUSE

-26 #36: I saw a "D" or "V" and a "M" and "E" but not necessarily in that order.

#14: Okay. I'm sure we could spend all day in the library room, but . . . why don't we walk back . . .

#36: I'm not even sure its a library.

#14: Okay. Whatever it is, keep a picture of that in your mind. Why don't we walk. . . we're going to cut it short here in a little bit. Why don't we walk back into the central room where you think you were first at. The offices, etc.

#36: I just saw a page. Saw a page.

#14: Okay.

-25 #36: It . . . the right hand page looked like a drawing of a human skeleton faced to the left.

Its hard to describe.

#14: Okay, ah . . .

#36: Its copper plate.

#14: Copper plate.

#36: It's copper, copper engraving. Etching. Okay, we want to go outside.

#14: Yeah. Let's go back to the large vaulted room.

#36: Now I'm with you. Okay.

#14: With the ornate floor.

#36: Hey, its not. . . This is not a church.

#14: All right, look . . .

-24 #36: Looks like a great big. . . very old, oak cabinets. . and they don't go up to the ceiling. The ceiling went way, way above these. I don't

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know how to describe this. . its . .

#14: Just describe it.

#36: It seemed like cabinets are in this big room (not audible) or wing. (Not audible) running East and West. They are running the length of the building or wing. (Not audible)

PAUSE

-23 #36: Somebody is watching me.

#14: Does that bother you?

#36: Someone was watching me. . . who didn't want me to see him.

#14: It seemed like they were aware of your presence?

#36: I could only see one eye past the cabinet.

#14: Did they appear to be hiding from you?

#36: Yes. The face (not audible).

#14: Why don't. . . Unless you're doing some really super stuff, why don't we break off.

#36: (Not audible).

PAUSE

#14: The following will be a continuation of the remote viewing session now taking place. The on-target time has been readjusted to 1700 hours. The time is now 1656.

PAUSE

#36: Have you got that thing going?

#14: Yes. Go ahead and comment on anything that you are perceiving or seeing at this time.

PAUSE

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#36: No, I didn't have anything. I was just looking around. I saw what I thought was a . . . looked like an oak display case, built like a table. Like a jewelry display case, right. It had a book inside opened up. I think it was a rather big book.

-03

PAUSE

-02 I don't know why, but I saw an onion and then I saw the skin peel off of it and I looked back at the book and the pages were very thin. It seemed like there was a correlation between something about the pages and the white onion skin.

PAUSE

-01 I'm seeing another drawing. It looks like rather an etching. Trees are in it. And, people. . . I think I see a woman with a bonnet on the right.

#14: This is all in the drawing or etching, I believe, right?

#36: Yes. Its not a scene I'm looking at. I mean its not real. Its a drawing. Its a . . . its a . . . an etching I believe.

#14: Okay. The time is now 1700. This is the adjusted target time that we've been given. And, go ahead and wipe all this other stuff out of your mind, if you can, concentrate on #100 and tell me what you see at this time.

PAUSE

#36: I have a feeling that he wears glasses and took them off. I get the feeling he's close to something. . . rather ornate. A . . . like a chandelier type of thing. Something. To his left (not audible).

PAUSE

#14: Okay.

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#36: I'm seeing . . . a shape.

#14: Was that . . .

+02 #36: I was looking up at the inside of a . . inside
of a dome.

#14: Can you describe it?

#36: Describe it . . .

#14: Don't be . . (CANNON BOOM) . . . I was just going
to say, don't be shocked at that cannon.

PAUSE

#36: (Not audible). .

#14: How do you feel you're doing so far? Still with
it?

#36: I'm trying to hang on. I was looking (not
audible). .

#14: Okay. Let's go for a different angle. Put
yourself. . picture yourself where you were at
the time you were looking up at the dome. Now,
look around you at eye level and describe what
you see.

#36: I'm seeing back up.

#14: Okay. Well, go ahead and just keep continuing
with what's coming.

PAUSE

#36: For some reason, I thought this was light toned.
(Not audible) . . light was coming through. And
it looked like a . . . this scene looking up was
different than what I saw earlier. If you slice
an egg shell in half, draw it from the pointed
end, it would look like that. Its very light in
tone. I have the feeling of ornateness.

PAUSE

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+03 #36: I saw a hand. I believe they were clasped together. And I got a flash of a face with radiation. . from behind. A white light was behind the head and I see striations going out in all directions. I did not recognize the face. I saw . . (not audible). . .

#14: When you viewed the hands, I was just going to suggest that you look around and tell me, do you get a feeling of many people around? Or several people? Or is Dr. LaBerge alone?

PAUSE

#36: Oh, I'm just looking around, I'm sorry.

#14: Okay. No.

+05 #36: I saw what looked like fancy iron. Wrought iron perhaps. Perhaps for security purposes its done in ornate design. And I don't know, I . . I don't feel comfortable with this. I was looking I can't see, I'm having an awareness.

PAUSE

+06 Its like to his right. I don't know, I think they might be benches. . facing away from him.

PAUSE

+07 The whole scene is. . one of ornateness. I mean it would be hard to duplicate now because of cost.

PAUSE

For some reason I'm seeing vegetation now. But I don't. . Superimposed on the vegetation pattern (not audible). . (Not audible) felt clean. Shelf like I had a while ago (not audible) draw.

#14: Okay. Why don't you wipe everything clean. Focus on #100 again and just start over and describe at this time with your imagery.

Do you feel indoors, outdoors?

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+08 #36: Yeah. I feel indoors. And I . . . It must be him, I keep seeing someone from the back. He has, looks like he has slightly greyish hair. And there right now the floor in front of him is lower than he is. . . .

#14: Okay.

PAUSE

Can you look around you and tell me what you see?

PAUSE

#36: I'm getting so much . . . It doesn't tie in. But I (not audible). . . .

#14: Okay. Go ahead.

+10 #36: I see what looks like red and gold filagree shape of thick, rich fabric. Yeah. It looks like gold on a predominantly red. Very rich looking.

#14: Okay. Is this perhaps a wall or . . .

#36: At first I thought it was a wall and now I seem to be getting a couch or something that is very old. I see wood around the edges of it. It has a (not audible). It could be furniture. It could be on the wall.

#14: Okay.

#36: (Not audible). . . back up and see the whole scene I'd know what it was.

PAUSE

+12 I was just getting bits of arches, I guess, columns. . . going past me.

PAUSE

I'm going to try and find him.

#14: Okay.

PAUSE

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+13 #36: I keep getting a rounded kind of ceiling;
its high, rather than low or flat.

#14: Can you possibly go up within that high and
take a look and see what you see below you?

PAUSE

#36: Yeah. It comes and goes.

PAUSE

I've got two different images going and I'm
feeling scales. One is the close-up of a camera
and the other is I can see through that camera
. . . floor, way down there. I'm getting a
round shape down there, somewhere, you know.

#14: The floor is round shaped?

#36: Well, it seemed like they were patterned or round.
A (not audible) portion and its predominant, pre-
dominant in the scene down there and its oval or
round.

PAUSE

#14: Do you see any activity taking place down there?

#36: Oh, I'm sorry. I was looking . . I was looking
at some books. Action (not audible). . .

#14: Yeah.

+14 #36: Well, the whole scene to me seems very quiet
and sedate. A feeling of dignity. I don't know.
That could be overlay. (Not audible) I have a
predominant scene that I'm seeing . . is a . .
quite formal. Which perhaps makes me feel, makes
me feel the dignity. (Not audible) quiet. But
I feel like it is bright. I tried to go watch
#100 once in a while and see if he . . if he's
talking to someone.

#14: Could he be interacting somewhere in the target
area?

#36: Earlier I thought he was looking at a book.

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#14: Okay. Put yourself back into the room that has the dome over it. . . There must be a doorway there. Go beyond the doorway and step outside of this building, the structure. And once outside, look back at the building and try to describe the building itself from the outside.

PAUSE

+17 #36: That's kind of weird. I mean before I . . . I would have sworn that the outside of the building would have been white. Marble. White, light (not audible). But, wherever I am now looks like granite. Darker in tone. More ornate than I anticipated. I'm just getting quick flickers and flashes. . . I can't see the whole shape.

PAUSE

#14: Okay, perhaps if you turn around and describe what's on your left and right or behind you keeping in mind that you are still outside there. Even though #100 may be inside.

#36: I don't know where he is.

#14: Would you feel more comfortable going back to him and using him as a beacon?

#36: Yes.

#14: Okay. Why don't you go back to . . .

+18 #36: Do you want me to go on to . . . It looks like about eight steps in front of this structure. In the entrance way I'm seeing what I think probably is, its color of (not audible) . . . red tone of wood. (Not audible) . . . The doorway seemed to be inset back in the structure. . . eight feet maybe.

TURN OVER TAPE - REVERSE SIDE OF TAPE IS BARELY AUDIBLE.

#14: Okay, why don't you go back in and beacon in on . . .

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#36: Oh, I just saw something . . (not audible).
Looking around trying to figure out where I am
just getting a glimpse of an old abandoned station
(not audible) on the outside.

#14: Okay.

+20 #36: I recognized the name when I was looking at it.
It seemed from where I'm looking at it from the
direction of the Capitol. I'm looking west of
it.

#14: Let's see. Would you care to take a guess where
you are at that time. From the outside. Just by
looking around.

#36: Well right now I seem to be between the Capitol
and the Library of Congress. There's no structure
there that looks like the outside of what I just
saw a while ago. The outside of the structure
that I saw (not audible) church but I didn't think
that was where I was. I felt that I was . . when
I locked on to the train station, I thought I was
near the (not audible) . . .

#14: We'll keep that in mind, if you would, and see if
we can't . . .

#36: (Not audible) memory.

#14: Okay. . (not audible).

#36: I'll (not audible) go back and see if I can find
him.

#14: Okay.

#36: I have the feeling (not audible) . .

#14: Well, just focus on #100. . .

#36: (Not audible) where I am (not audible)

#14: (Not audible) mind and focus on #100. No problem.

NOT AUDIBLE

#36 I don't know. . . very dim view. . .

NOT AUDIBLE

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#14: Just wipe your mind clean and focus on #100
(not audible). . Don't forget. . so you can't
get lost.

#36: I have . . I have an awareness of a very (not
audible), very (not audible) . . .

NOT AUDIBLE

+21 #36: Looking down Pennsylvania Avenue.

+22 #36: Awareness of an old wooden, warm, dark tones,
to my right, carved wood, could be a chair;
could be wall, carved floral pattern - four
leaves.

#36: I saw the . . I saw what looked like (not audible)
large (not audible) . .

Sitting in a chair (not audible) . . .

+24 #36: #100 sitting in chair with palms on the arms.

PAUSE

+26 #36: To the left, arch like shape pointed at the top.

PAUSE

#14: Would you, would you like to start drawing now?
Or are you still receiving?

#36: I saw . . . (not audible).

#14: Do you want to try a full session, or . . .

#36: (Not audible) . . .

#14: Okay, well I'll have to . . .

#36: (Not audible) . . .

NOT AUDIBLE

#14: Would you like me to throw some more light?

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#14: Okay, we'll go ahead and start from where you started at. At 1625 (not audible). . .

#36: Oh, okay. The . . . (not audible). . .

NOT AUDIBLE

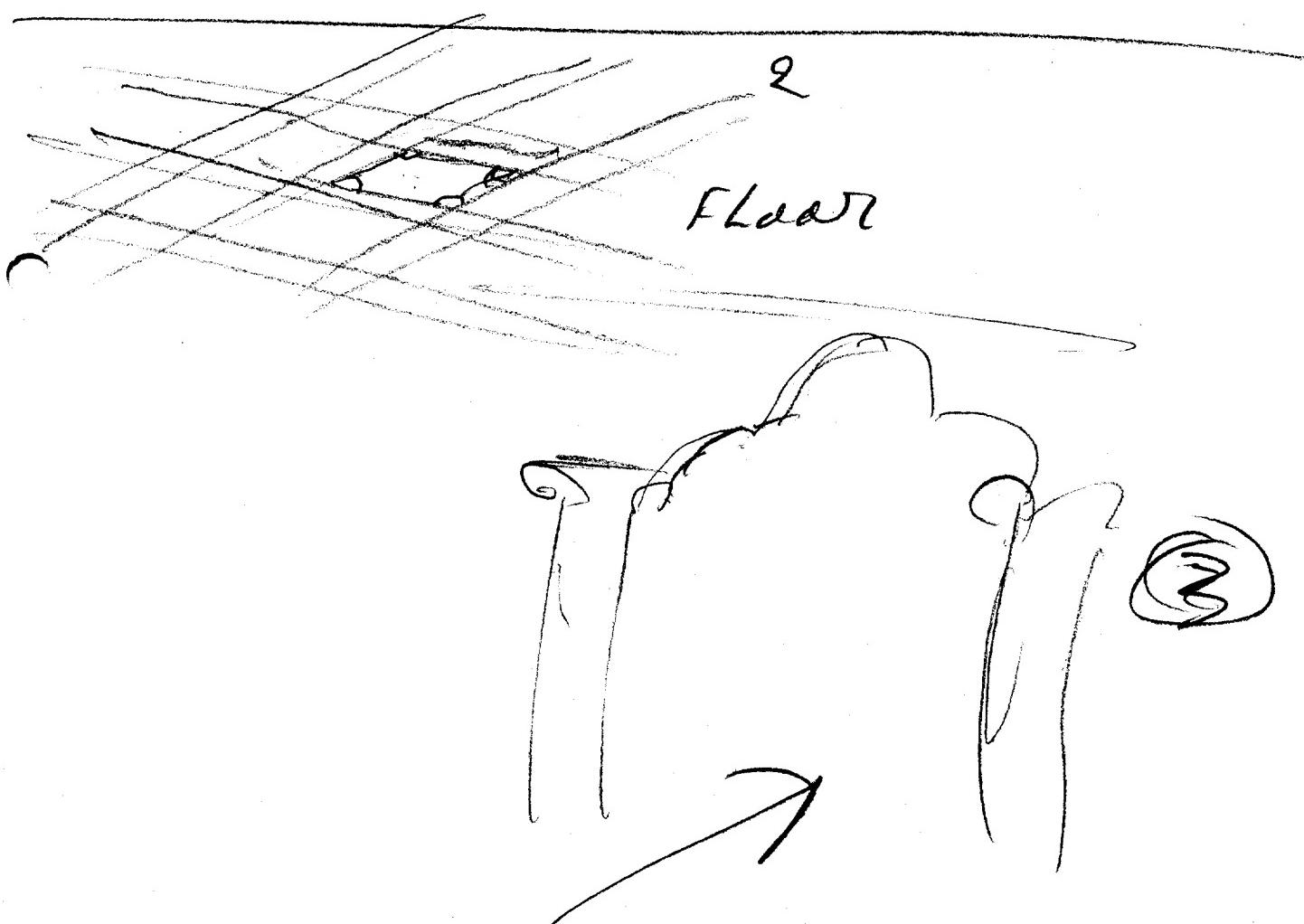
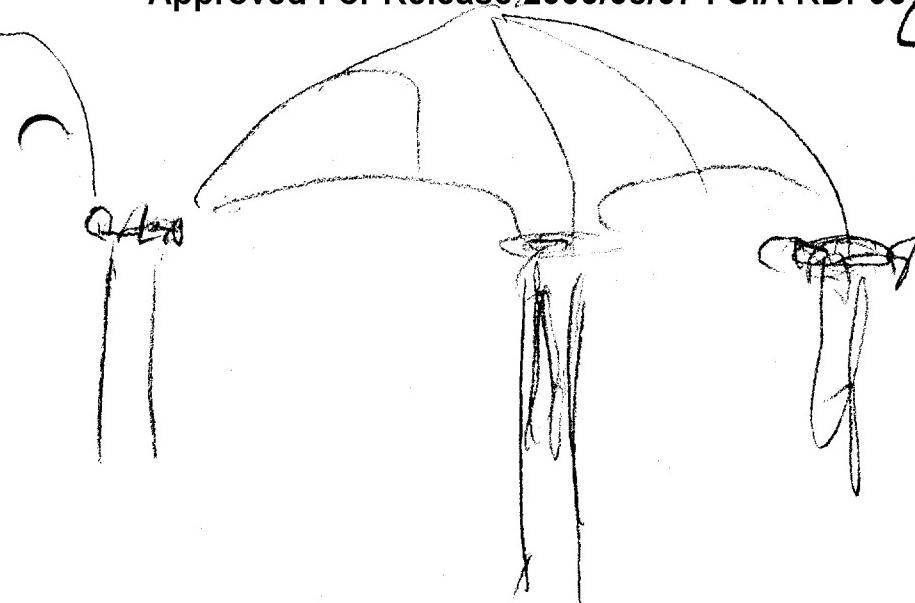
#14: It was like columns with like ornate capitals. . .

NOT AUDIBLE

TAPE RECORDER MALFUNCTION - BALANCE OF TAPE
NOT AUDIBLE

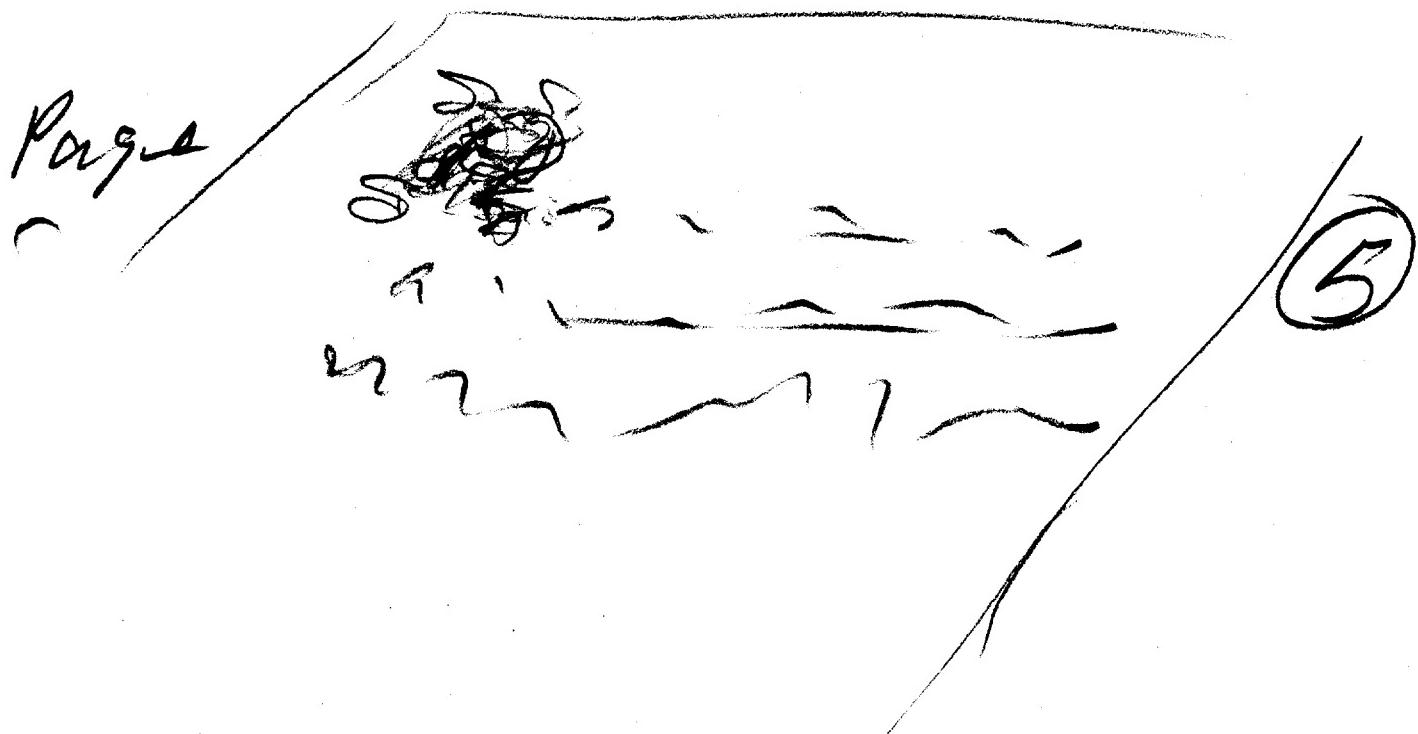
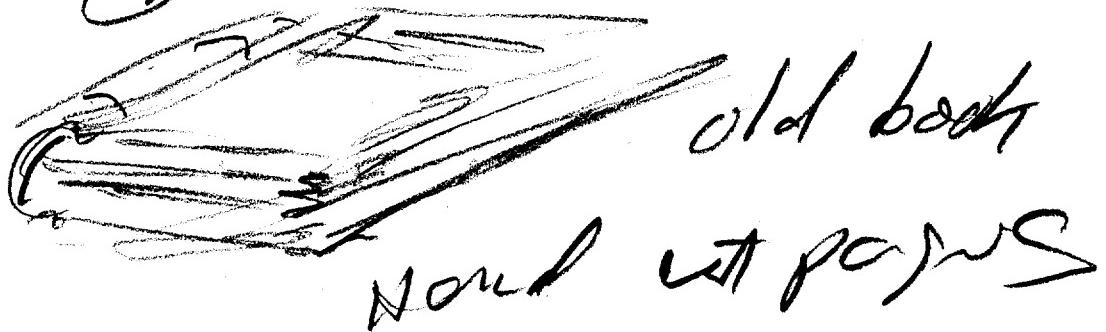
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TAB A



SESSION: XLVI
VIEWER: 36
TARGET: 100
TAPE: T-49

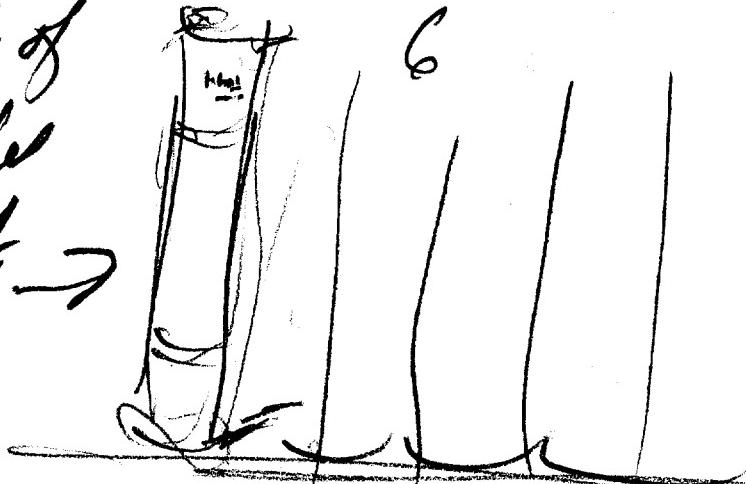
Feeling of books beyond
door. (4)



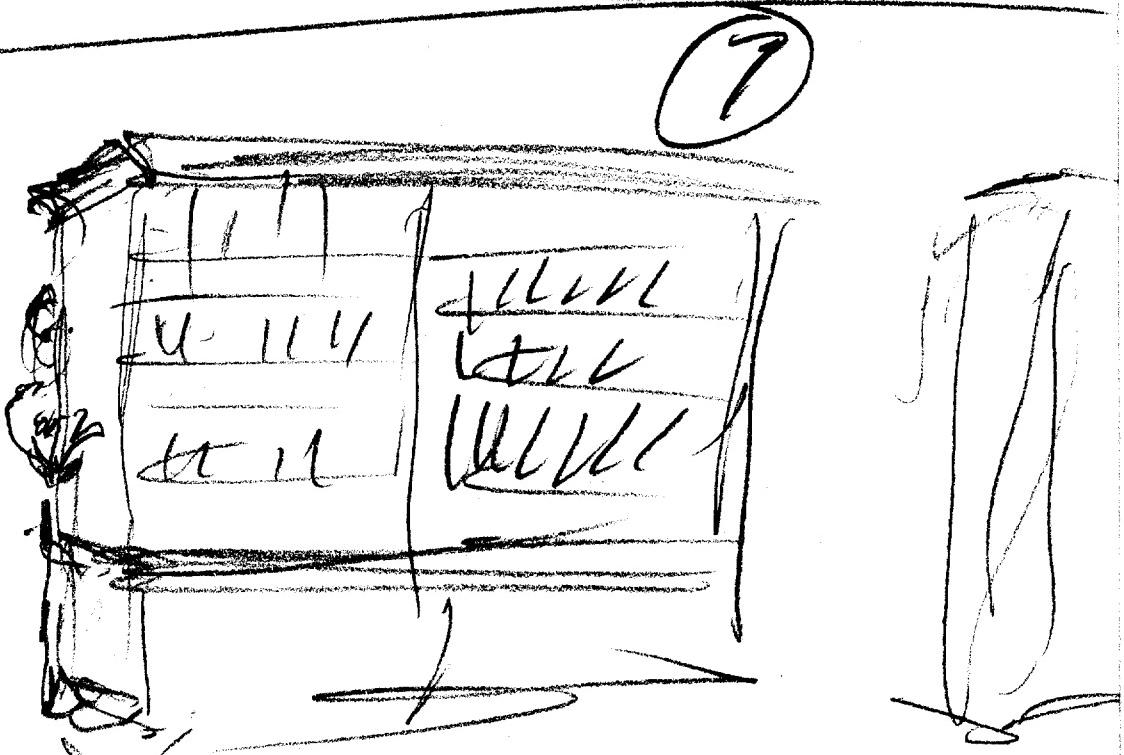
SESSION: XLVI
VIEWER: 36
TARGET: 100
TAPE: T-49

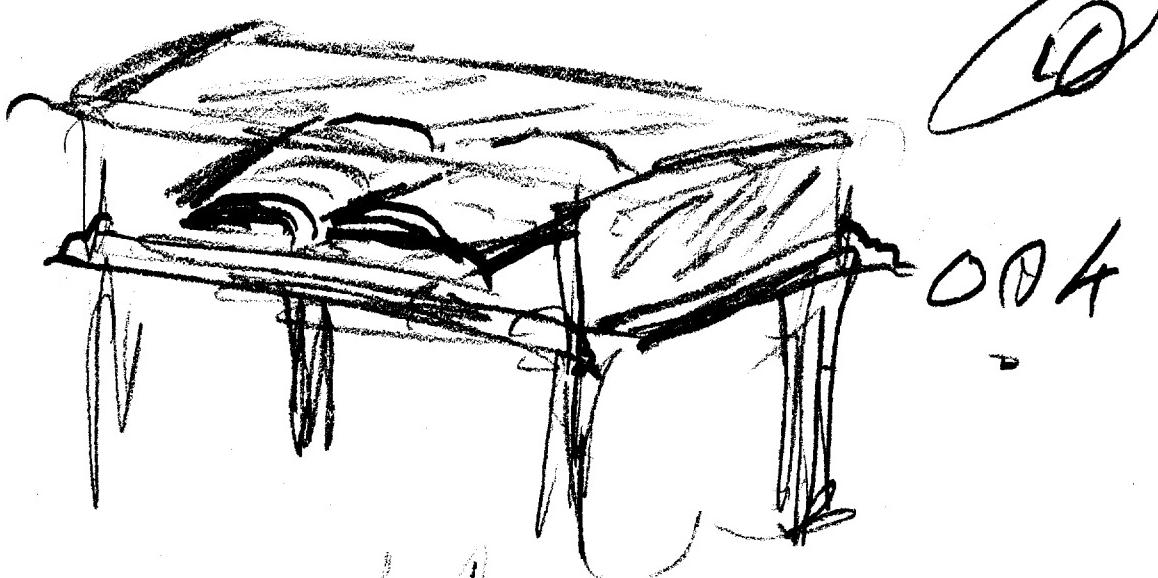
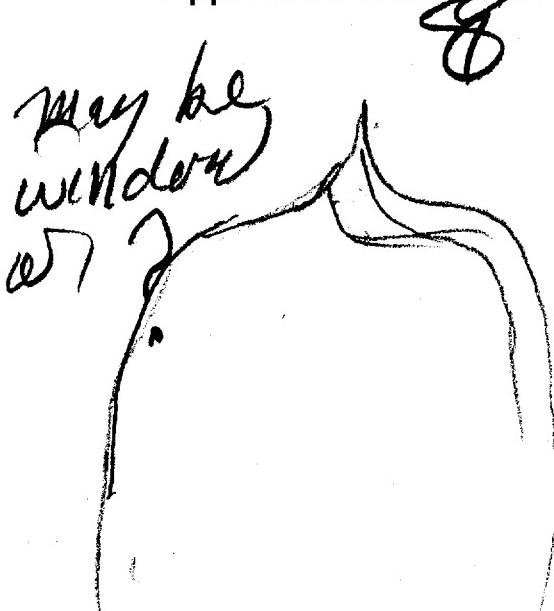
Backs on to backs

Back of
Leather
Book →



watching
me →





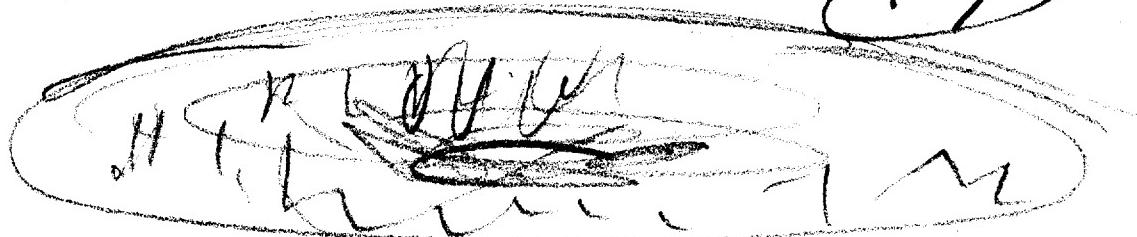
SESSION: XLVI
VIEWER: 36
TARGET: 100
TAPE: T-49

Page of book
Copper Etching

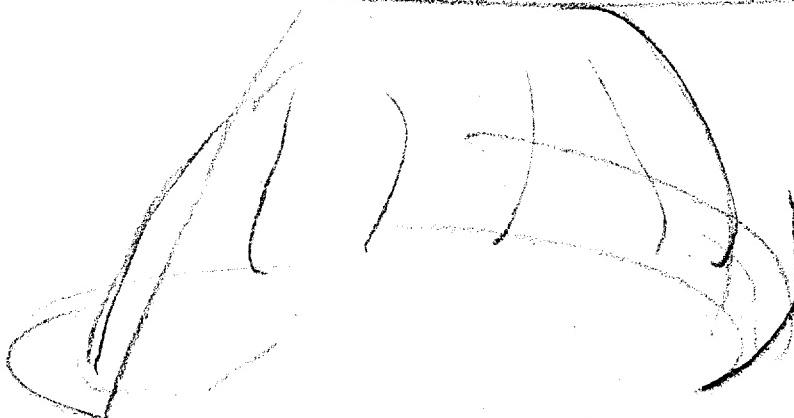
(12)



(13)



(14)



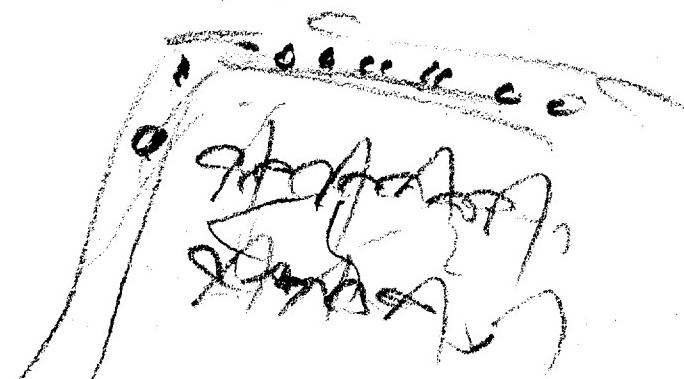
SESSION: XLVI
VIEWER: 36
TARGET: 100
TAPE: T-49

(15)



(16)

FABRIC Gold on red



SESSION: XLVI
VIEWER: 36
TARGET: 100
TAPE: T-49

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SESSION: XLVI

VIEWER: 00788R000900730001-3

TARGET: 100

TAPE: T-49



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SESSION: XLVI

VIEWER:

TARGET: 100

TAPE: T-49



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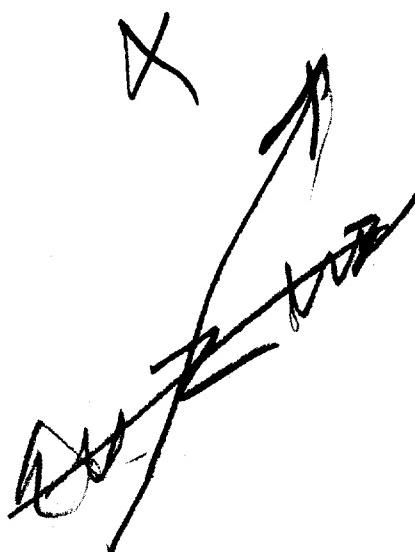
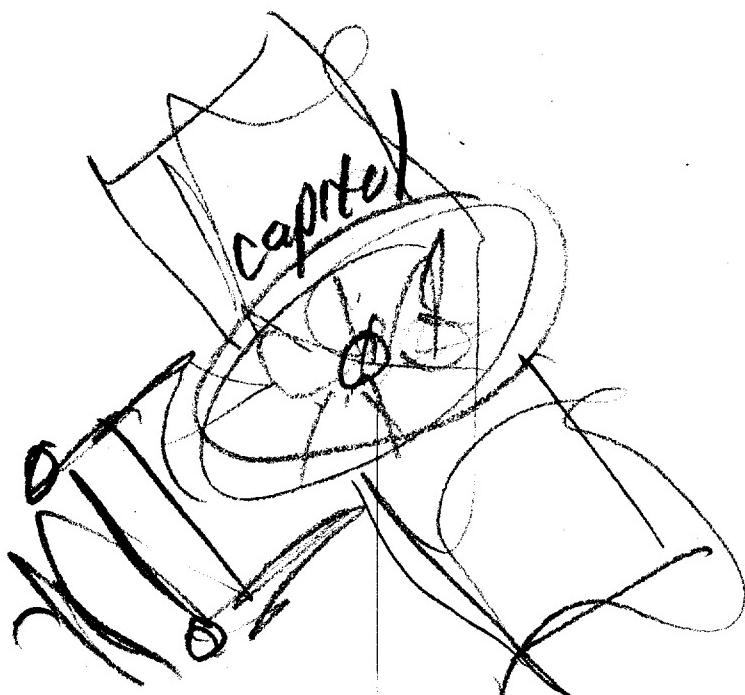
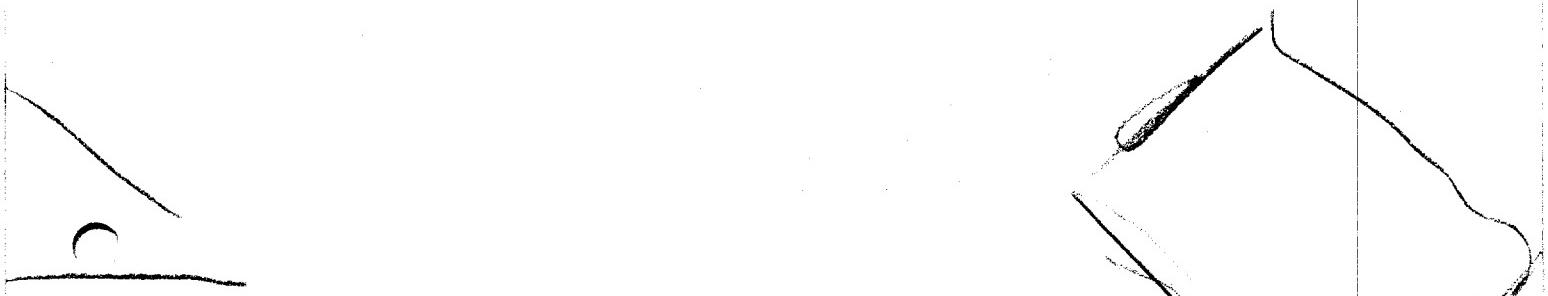
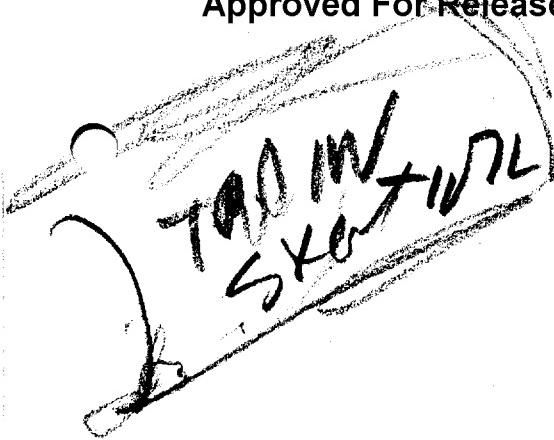
SESSION: XLVI

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TARGET: 100

TAPE: T-49

*Take in
start w/ TL*



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TAB B

